/275 cont./

411 [492] Warriors on horseback, in addition to having bows and arrows, use the lance; it is a piece of a knife or of iron tied to the tip of a stick; note that each warrior, according to what they say, cannot carry more than a dozen arrows, because they are heavy. 534 726 In order to inspire terror and fright in the attack they make on the enemy town, they use the Igũiramimbi, a wooden musical instrument, the Senene, and the Huacananti, or cow's horn (2).

2. The first is round, and it is very hard to pierce it, and the second is long. Both are of good wood, and they engrave figures and signs on them. They hang them from the neck by means of a cord. The wood is like ebony.

•722 While some of them are preparing the bows and arrows, the braver men do not remain idle, nor do the women; the latter prepare the necessary provisions and even the chicha to celebrate the triumph, if they win it, and the former encourage the more cowardly ones, showing their ability as queremba in the streets and the plaza, animating them all, making them understand that triumph depends on them and that it is necessary to triumph at all costs if they do not wish to be subjected to the harsh condition of the conquered, thus losing everything, wife, children, home, and property.

726 704 /276/ When all the weapons are ready, those of the cavalry saddle their horses, putting the arrows on the right side, so that they can easily get them in case of urgency, because it is characteristic of the cavalry to yell insults at the enemy and to sow confusion on the battlefield with shouts and the noise of the igũiramimbi, huacananti, and porongos. Then, all of them, [292] foot soldiers, horsemen, and queremba, don their garb, some the [714] jacket /coleto/, others armor of garabatá, and they put on the [411] back of the left hand a strap of pygmy-deer hide, so that they [302] will not hurt themselves when they shoot the bow, and, finally, they all color their faces and arms with ground charcoal dampened in water. Let the reader consider if this army of demons would not frighten even the dead!

/280 cont./

72

Defensive Warfare

But the invading army is not always victorious, as in the case just related. Sometimes it gets the worst of things, and then the complete reverse happens. Those who were left in town weep when they get the news: the defeated men return, and they all weep about the defeat they have suffered, and many for the death of their loved ones. Without losing any time they prepare for defense, because they know perfectly well that the ones invaded will quickly take revenge for the injury received, appearing before them as invaders.

Then there are many and similar precautions for both armies. The town which awaits the vengeance arranges for all those unfit for combat to get to safety with their few belongings at a certain distance from the town and, if at all possible, in a secret place. They position sentries day and night, and any noise, any cloud of dust, any sign is immediately reported to the cacique and to the queremba (1).

1. They put sentries on all the high places. This is what both armies did in the year 1892, the one from Curuyuqui in Ivu and those being besieged around the Santa Rosa Mission.

When a town is prepared for defense, the combat in the area is atrocious, and, if the number of combatants is equal, the invaders get the worst of it. Without surrendering, they abandon the field after a few hours and beat a retreat until all danger has disappeared, and they return to their homes neither defeated nor triumphant.

722 782 While the men fight or go to battle, the women raise their supplications to the sun, throw sand or ashes into the air in the direction of the enemy, and in a very sad tone of voice, letting fall sincere tears which would move anyone, they say in a high voice, Tiamini, cheru cuarasi, tuguáicho pochi, tiamini, tiaminiete, tumano pochi, may they be defeated, my father the sun, the perfidious enemies, may they be defeated, very badly defeated, may the evil ones die.

/280 cont./

defeated, may the evil ones die. While the war lasts, it is the rule that women and their daughters must not sit in a squatting position, but with their legs stretched /281/ out in front, so that their fathers and husbands who are in battle will not feel any tiredness (1).

1. The Italian del Campano, relying on the writings of Father Giannecchini, a missionary of the Colegio de Tarija, writes in his work that, before the fighting began and during it, women and maidens come out to the plaza and in a loud voice sing and dance the Aré aré. This song and dance must have originated among the Toba, who at that time were numerous in the Gran Chaco region, because in the Ivu region and other regions they scarcely know the name of the Aré aré, and not all share in that knowledge, as has been proved, for in no combat which has occurred to the north, south, and west of Ivu has the Aré, aré been danced and sung.

During the Curuyuqui war the Santa Rosa mission was invaded by the rebels, who, in spite of their number and strength, were unable to enter the town which they intended to burn. Then and afterward the missionaries witnessed painful scenes of women who, crying their hearts out, raised their voices and threw ashes to obscure the enemies' vision. Bitter memories of that massacre are still retained, at which some of them laugh today, but they cried then. Whenever I hear the sad stories, my eyes overflow with tears (2).

2. The Curuyuqui rebels first attacked the town of Cuevo, whose inhabitants had taken refuge in Santa Rosa the night before. In a few days they attacked the mission, from which it can be concluded that their hate was against the whites, and concomitantly against the Indians who were